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Mission Church Complex

Study Report

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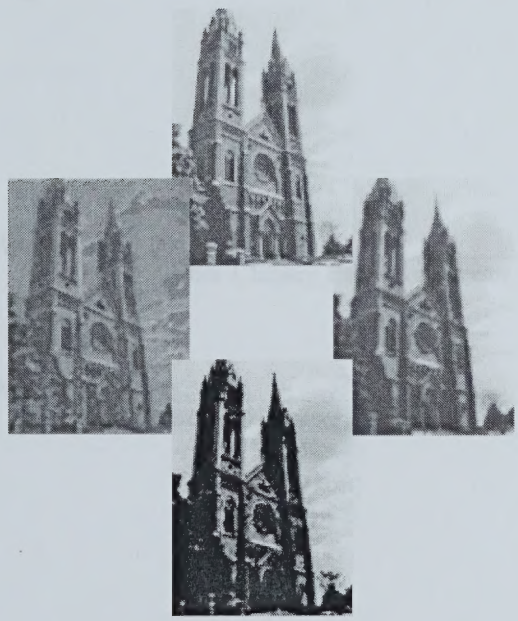

Boston Landmarks Commission
Environment Department
City of Boston

Report on the Potential Designation of

MISSION CHURCH COMPLEX

1545 Tremont Street, Roxbury, Massachusetts

as a Landmark under Chapter 772 of the Acts of 1975, as amended

Approved by: _____

Ellen J. Lipsey, Executive Director Date

Approved by: _____

Susan D. Pranger, Chairman Date

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1.0 LOCATION OF PROPERTY

1.1 Address

Mission Church:1525 Tremont Street
Rectory:1545 Tremont Street
Grammar School[1]: 100 St. Alphonsus Street
St. Alphonsus Hall: 80 Smith Street
Mission School: 90 Smith Street
Convent: 100 Smith Street

Assessor's parcel number: Ward 10, Parcel 12, as depicted on the City of Boston Assessor's map as of July 2004.

1.2 Area in Which Property is Located

The Mission Church Complex is located in the Mission Hill section of Roxbury. The 162, 482 square foot site is bound by Tremont Street, St. Alphonsus Street, Smith Street, and a baseball field on City of Boston property.

[1] The grammar school on St. Alphonsus Street has also been referred to as the temporary rectory, and the Guild Building.

1.3 Map Showing Location

Boston Redevelopment Authority topographic map of the Mission Church complex

Mission Church complex (circled) in the context of Boston

2.0 DESCRIPTION

2.1 Type and Use

Six buildings, two annexes, a boiler house, and a courtyard comprise the Mission Church complex. The first built and most substantial building is the basilica, Mission Church, which was erected between 1876 and 1878. The tower additions followed in 1910. The basilica continues to function as a house of worship. In 1888, the convent was built to house the Sisters of Notre Dame, educators in nearby schools associated with the church. This building was enlarged in 1901 with the addition of a third floor and a roof terrace. The convent has been vacant for twenty to thirty years except for the occasional use of a single room in which children wait for transportation from school. Construction of the Mission School in 1889 provided a parochial school for the parish. A boiler house abuts the rear of the building. The school has been vacant since roughly 2001, when it closed. St. Alphonsus Hall was built in 1898. It was designed as "a clubhouse for the young men of the parish," and included a library, recreation room, theater, and bowling alleys. The building has been unoccupied for twenty to thirty years. The grammar school, which served as a rectory for two years, was built in 1901. The building continues to function as a school. The final building erected on the site was the rectory, built in 1903. Annexes joining the rectory to the basilica and to the grammar school were constructed concurrently. The rectory continues to serve its original purpose, but houses significantly fewer priests than it once did.

2.2 Physical Description

The Site

The Mission Church complex occupies a roughly rectangular, 162,482 square foot parcel (approximately 3.73 acres). The basilica faces southwest onto Tremont Street and sits on the highest point on the site. The rectory to its west also faces Tremont Street. The grammar school fronts St. Alphonsus Street. The site drops dramatically towards its northern boundary, where the convent, the Mission School, and St. Alphonsus Hall are situated fronting Smith Street. An eight-foot puddingstone retaining wall runs from the eastern side of the basilica down the hill towards St. Alphonsus Hall, dividing the property, and separating the Mission Church complex from the adjacent park and baseball field. A wrought iron fence lines the property on both Tremont and St. Alphonsus Street, terminating at the grammar school. The upper campus buildings on the southern portion of the site form a "U" around a formally landscaped courtyard. Asphalt paving provides parking and service areas around the lower campus buildings on the northern portion of the site.

The Basilica

The basilica, located at 1525 Tremont Street, was constructed between 1876 and 1878, but stood unfinished until 1910 when two 215 foot towers completed the westwork. This massive, Romanesque Revival church is constructed of locally quarried Roxbury puddingstone and Quincy granite. The traditional components of a cruciform plan

organize the building and are reflected in its massing: narthex, nave, side aisles, transept, and chancel. Interior chapels expand the transept facades, a sacristy space encloses the space between the apse and the western transept. The roof of the nave culminates in a distinctive polygonal lantern above the crossing.

The primary (southwest) façade fronting Tremont Street is three bays wide with twin towers flanking the entry bay, rising well above the main massing of the building. A flight of seven granite steps with brass handrails, elevates the worshiper to the level of the sacred space. A concrete ramp faced with puddingstone facilitates disabled access to the building east of the main entry. Buttresses define the bays of the facade.

The central bay, on axis with the altar, reflects the prominence of its position. A tripartite arrangement of Romanesque arches serves as the main entry into the basilica. An elaborately carved tympanum depicting Mary and Jesus surrounded by angels distinguishes the central entry. A variation on quatrefoil windows flanked by small occuli, and glazed with stained glass pierce the masonry tympanums to either side of the main entry. Decorative, wrought iron hinges embellish the board and batten oak entrance doors. Two quatrefoil transom lights carved into oak panels above each of the secondary entries illuminate the narthex. These too are glazed with stained glass. Above the central entry, a granite-faced gable capped with a small granite cross at its apex interrupts the granite string course that demarcates the second floor of the narthex. A granite blind arcade that runs the width of the bay rests on the floor-level stringcourse. Granite crests flank a recessed rose window that dominates the second story height of the central bay. A gable pierced by tripartite fenestration, embellished by a corbelled cornice, and at its apex, a small granite cross, crowns the central bay.

Subordinate to the central bay, the facades of the flanking bays are significantly less embellished. A single, small Romanesque arched window trimmed with granite and framed by slightly recessed, attached, squat columns pierces each ground floor level. These windows are glazed with stained glass. At the second story height, each bay features a large Romanesque arched window, trimmed with granite. Recessed from the wall plane, two smaller, round arched openings within the larger Romanesque openings are divided by an attached column, and surmounted by an oculus. Leaded, diamond panes glaze these windows. A small, denticulated course runs beneath the corbeled cornice on each bay. The fenestration and ornamentation is repeated on all facades of the towers.

On all four elevations, the bell towers feature granite trimmed oculi, surmounted by coupled, round arched apertures that are framed and divided by stepped colonettes. These openings are unglazed and rise nearly the full height of the main massing of the tower. A corbelled cornice finishes this portion of the towers. A screen of small, Romanesque arches anchored on each corner with small, paneled spires forms the base for the twin spires that terminate the height of the building. Each spire is capped with a small, granite cross.

The six bays of the east and west facades are punctuated by five small granite and puddingstone buttresses. A shed roof distinguishes the side aisles from the nave. Unlike the main façade, granite trim, though present, does not dominate the expression of these surfaces, signaling the hierarchical arrangement of the building. The color and texture of these secondary facades derive from the puddingstone from which they are constructed. The lower church space at the ground floor level is entered on either side through two doors, and lit by a pair of windows; all are trimmed with granite. An unadorned flat headed entry is located off center in the third bay. The pair of round headed windows lights the ground floor level of the fourth bay. An ornate entry is centered on the fifth bay of the east facade; clunky, granite pilasters frame the door, which is capped by a shallow gable with a large cross forming the keystone; five quatrefoil lights (one replaced by a vent) form the transom above paneled double doors. The entries on the opposite façade are trimmed with granite and exhibit the same transom-lit paneled doors, but are not otherwise distinguished. Lighting the side aisles of the church, slightly pointed, granite-trimmed arches frame two recessed round arched apertures surmounted by a quatrefoil window and two small ocului. These windows are glazed with stained glass. A granite, bracketed cornice terminates this level. The fenestration and cornice of the clerestory mirrors the arrangement of the side aisles. These also are glazed with stained glass.

The transept facades recall the central bay of the main façade with large, rose windows and small, granite crosses at the apexes of the gabled roofs. A divided, granite-trimmed, round arched window pierces the gable. Central polygonal bays demarcate a chapel space on the eastern transept façade, and the Shrine of Our Lady of Perpetual Help on the western transept façade. The chapel walls are blank but for lancet windows glazed with stained glass closest to the wall of the transept; two stained glass windows light the Shrine. The south walls of each transept provide secondary entry into the main level of the building, which is reached by an L-shaped flight of stairs. Slightly pointed granite-trimmed arches frame each door. The recessed masonry tympanums mirror the side aisle and clerestory fenestration with quatrefoil windows flanked by small oculi. The upper panels of the double oak doors are glazed with stained glass, the oak trim forming a cross where the doors meet. A granite stringcourse demarcates the clerestory. Two windows, identical to those on the side facades light the clerestory of the transept.

In typical Romanesque fashion, the apse is clearly articulated on the exterior of the building. The semicircular form is defined by three buttresses. A granite stringcourse distinguishes the floor height of the main body of the church from the lower church level. A granite-trimmed entry pierces the easternmost bay of the apse. All other walls are blank. A demi conical roof caps the apse just beneath the main roofline of the nave.

Adjoining the apse to the west, a three story structure (including basement) originally contained quarters for the sacristy and the library of the priesthood. Five buttresses define the four bays of the building. A granite stringcourse marks the ground floor level. A single round arched entry trimmed with granite pierces the easternmost bay of this level. Coupled, round arched windows trimmed with granite light the adjacent bays of the ground floor, sacristy, and library levels. The fourth bay is unlit. A bracketed cornice

completes the façade. A pitched roof with a west-facing gable end covers the building. The western façade of this annex is two bays wide, with buttresses defining the bays. A granite stringcourse marks the first floor level. The ground floor level of the north bay features two granite-trimmed arched entries adjacent to the edge and center buttresses. The tympanum of the north entry is granite, with a small, paneled door beneath it. The southern door is also paneled, but with a quatrefoil light in its tympanum. A trio of arched windows with one over one replacement sash light the basement level of the southern bay. The arrangement is set within granite facing. A pair of arched, six over six windows trimmed with granite and joined by granite spandrels light both bays of the first floor level. Paired, arched, four over four granite trimmed windows light both bays of the second story. A bracketed cornice sits below the hip roof, which features a cupola topped with a cross on its northern corner.

Distinguished from the rest of the building by its light color, an octagonal, cupola-topped lantern rises 110 feet above the crossing. Cinquefoil apertures light the base of the polygonal drum. The steeply-pitched ribbed roof supports the polygonal lantern, which is lit on each face of its base, and topped with a cross.

The Annex between the Basilica and the Rectory

Continuing west along Tremont Street, a six-bay, two story annex joins the basilica to the rectory. The annex was constructed simultaneously with the rectory in1903. Rough granite forms the base of the annex, and puddingstone forms the upper story. The lower story is pierced by a pair of flat headed windows in the third bay, and by a segmental arched passage in the fifth bay that leads to the courtyard and the lower campus of the site. Entry into the annex is at the second story level through the second bay of the building. This bay protrudes to form a small entry pavilion lit by paired, round arched windows on the upper story of its side facades, and by a single, off center, flat headed sash window at the basement level. A flight of ten steps framed by puddingstone walls leads to the door. A granite-trimmed, compass head arch frames the recessed entry. The tympanum, side lights and upper portion of the paneled door are glazed. Coupled compass head windows divided by engaged columns, featuring blind panels above the sash characterize the fenestration of the remaining five bays. The granite trim surrounding the apertures forms a pointed arch. Granite lintel and sill courses, in addition to stringcourses at the midpoint of the sash stripe the façade. A paneled puddingstone cornice terminates the façade. A wrought iron fence set onto a low, puddingstone wall frames the annex.

The Rectory

Constructed in 1903, the rectory is located west of the annex at 1545 Tremont Street. Nine bays plus polygonal corner bays organize the Tremont Street façade, while the secondary façade on St. Alphonsus Street measures just seven bays, thus differentiating the primary façade of a building situated on a corner lot. Paneled brick and limestone pilasters differentiate the bays on all facades. The four-story building, including basement, follows an L-shaped plan. The rectory exhibits characteristics of Queen Anne/Victorian Gothic-inspired architecture. Most emblematic of this stylistic derivation is the polychromatic expression of the facades. Though the building is composed chiefly

of red brick, limestone trim and basement level granite facing highlight fenestration, articulate bays, and define an elaborate cornice. This decorative treatment is most concentrated around the projecting, central entrance bay of the main facade. A gable front rising above the mass of the building further distinguishes this prominent bay. The founder of the Redemptorist order, St. Alphonsus, is celebrated at this height in a limestone-trimmed niche at the center of the gable. Two acorn finials at its side, and a cross at its apex frame the gable. Entry to the building is through an eight-paneled oak door in the central projecting bay.

While the decorative emphasis of the projecting central pavilion and strong granite divisions of bays lend the building a striking verticality, grouped fenestration highlighted by granite lintels and sills and granite stringcourses assert a less dominant but no less significant horizontality. Variety in the fenestration enlivens the façade. Reflecting both the conglomeration of architectural styles affiliated with high Victorian Gothic-inspired architecture and a differentiated hierarchy of space, the building's fenestration makes multiple stylistic gestures. Basement level paired apertures are simple, rectangular openings, first and second floor paired apertures were modeled on the Gothic pointed arch, while the third floor trios of openings reflect the rounded arches associated with the Romanesque. All of these openings feature one over one replacement sash.

A small portion of the eastern façade of the rectory is visible from the street. This elevation is two bays wide and features identical decorative treatment. Only second and third story apertures are visible above the annex that joins the basilica to the rectory. Their forms mirror those at the same levels on the Tremont Street façade. A single window appears in the southern bay at the second floor level, while a pair of windows pierce in the northern bay. A pair of arched windows light both bays of the third story.

Also fronting a public way, the secondary façade of this corner building on St. Alphonsus street received equal consideration. Elaborate window surrounds, a corbelling pattern beneath the cornice, and decorative elements contribute to the formality of this secondary façade. The northernmost three bays and the basement and first floor levels of the remaining four bays mirror the fenestration pattern of the main façade. The second and third story levels of the remaining bays, however, break the pattern with single, double-height windows, joined by a lintelcourse (the sill course for the third story of the northern three bays), and capped by a wide, granite, compass head arch. Granite diamonds fill the space between the top of these apertures and the cornice. This pattern continues around the polygonal corner bay to the westernmost bay of the Tremont Street façade.

The Annex between the Rectory and the Grammar School

A two story, five bay, brick annex joins the grammar school to the rectory. A high, granite wall obscures the first story of the annex from view. Two over two, flat headed windows with splayed granite sills and lintels pierce the façade of the annex at regular intervals. A small, blind arcade defines the cornice.

The Grammar School

The grammar school, located north of the rectory on the upper campus at 100 St. Alphonsus Street, was built in 1901. The twelve-bay wide, four bay deep grammar school is constructed of red brick, is rectangular in plan, and rises three stories above its basement. Significantly less formal than the other buildings in the complex, the grammar school exhibits very little traditional architectural ornament. An above-ground puddingstone-faced basement defines the ground level of the street façade.

Double-hung, six-over-six aluminum sash light the interior of the upper floors. Fixed sash divided into six lights define the basement fenestration. Flat-headed, splayed, puddingstone lintels and sills on the main level apertures project slightly from the façade, varying the texture of the brick surface. An intricate brickwork cornice further breaks up the planar surfaces of the facades.

Entry into the building is on the north façade, facing the convent. Unlike the street façade, the entire entry façade, including the ground floor, is faced with brick. The fenestration pattern of the westernmost bay does not align with the eastern three bays. Where the apertures of eastern three bays reflect actual floor heights, those in the western bay punctuate half stories, likely indicating an interior stair. The treatment of the windows however, is identical. All openings feature six over six, double hung sash with flat headed, splayed granite lintels and sills that project slightly from the façade. Entry is through a door in the third bay of the ground level.

A service road leading to a parking area, the boiler house, convent, Mission School, and St. Alphonsus Hall separates the grammar school from the adjacent convent.

The Courtyard

The rectory and grammar school frame two sides of a formally landscaped courtyard on the upper campus. A high, granite wall with bluestone coping forms the eastern boundary, and the northern boundary, once open, is presently enclosed by a chain link fence resting on ground-level bluestone capstones. The courtyard shelters its occupants from Tremont and St. Alphonsus streets, while retaining views to the lower campus, providing a peaceful outdoor space for contemplation and allowing supervision of the other properties on the site. Concrete footpaths lead to a fountain displaying the Virgin Mary (a later addition) at the center of the courtyard, and mature trees shade the grounds. A coal shute set within a bluestone slab is located adjacent to the granite wall, roughly at its midpoint.

The courtyard is formally organized. A continuous footpath defines the rectangular outer boundary; axial footpaths lead from the midpoint of each side of the rectangle to the center of the courtyard, while slightly curved footpaths radiate diagonally from the central fountain to the short ends of the rectangle. In general, the scale of the plantings increases with distance from the center; shrubs are clustered around the fountain, ornamental trees are concentrated just beyond this inner ring, and shade trees grow near the edges of the space. Six Norway Maples line the northern edge of the courtyard just beyond the chain link fence.

Two gated openings in the high, granite wall provide entry into the courtyard, as do exterior doors of the rectory and grammar school. A flight of enclosed granite stairs with granite capstones at the northern end connect the courtyard to the lower campus. Granite blocks with floral and ecclesiastical decorative relief frame the stairs looking up to the courtyard from the lower campus.

The Convent

The convent, located north of the grammar school at 100 Smith Street, was built in 1889. It is the western-most building on Smith Street, the defining boundary of the site's lower campus. The convent is constructed chiefly of red brick with granite trim. A three story, three bay projecting main block with one bay by twelve bay wings forms the main (Smith Street) façade. As the second story cornice line attests, the third story of the main block and the frame roof terraces atop the wings followed the original construction. This addition occurred in 1901.

Two story, paneled brick pilasters flank the central entry and organize the main projecting block around the central bay. Tall, four over four, double-hung, coupled windows are centered on the bays adjacent to the central bay. Granite lintels highlight the first story fenestration, jack arches cap second story fenestration, and the third story fenestration sits beneath compass head arches with blind panels. A single, centered window, identical to those on their respective stories, defines the fenestration of the central bay on the second and third stories. Entrance into the central bay is beneath a compass head arch, with terra cotta ornament embellishing its tympanum. A (broken) divided transom light fills the space between the tympanum and the double, three paneled doors. A flight of seven granite steps leads to this entry.

The one bay wings to either side of the main block maintain the symmetrical organization of the central block. Two story paneled brick pilasters mark the outer edges of each wing. Single windows identical to those on the façade of the main block are centered on the wing facades. Those on the first story are set beneath segmental arches, while jack arches frame the second story apertures. The roof terraces at the third story level rise to the springing line of the compass head arches on the third story of the main block. Paneled, square framing members at the corners and center of each wing are joined at the bottom by a frame balustrade, and at the top by a frame cornice to form the open terraces.

Angled brick courses embellish the surface of the building above and beneath the first and second story fenestration. A wide limestone beltcourse above the basement level adds a further horizontal emphasis to the facade.

Three blocks define the massing of the St. Alphonsus Street façade of the convent. The limestone beltcourse that delineates the basement level on the Smith Street façade, extends across the St. Alphonsus Street façade. Angled brick lintel and sill courses on the first and second stories stripe the entire St. Alphonsus Street elevation.

Paneled brick pilasters frame the three bays of the northernmost block of the convent. A slightly projecting central bay organizes the façade of this block. Flanking the central projection, coupled, flat headed, four over four wood sash windows light the first and second stories. Angled brick panels adorn the surface beneath the first floor openings. Granite lintels highlight this fenestration. Small, terracotta rosettes appear just above the lintels. Brick relieving arches above the first floor windows support the weight of the second story. Granite sills highlight the second story fenestration. The central bay is pierced by single, four over four, wood sash windows on the first and second stories. A denticulated brick cornice caps the building. The frame roof terrace extends the length of the block. The masonry wall that extends to the roof terrace at the third floor level of the main block is pierced with four over four arched windows that align with the apertures on the lower stories.

Six bays organize the center block of the St. Alphonsus Street façade. Unlike the northernmost block, the central block rises three fully enclosed stories. The first and second story fenestration is characterized by flat headed windows with granite sills. The second bay of the first floor level is not pierced by an opening. The third story fenestration departs from the lower stories with compass head arched windows with blind panels, modeled after those on the Smith Street façade. The first story windows feature six over six lights and the second and third, four over four. Angled brick lintel and sill courses stripe the third story as they do on the lower stories. A corbeled, granite stringcourse at the cornice level of the northernmost bay divides the second and third stories.

The final block of the St. Alphonsus Street façade is just three bays wide. It projects slightly from the surface of its neighboring block. While the fenestration of the third story is identical to the central block, the first story fenestration includes two large, compass head arched windows on the first and third bays. These windows are subdivided into two smaller glazed arches with five lights each, surmounted by an oculus. Wood tracery organizes the arrangement. A brick extrados highlights each opening. The first and third bays of the second story mirror those on the central block. The central opening, however, features a door that opens onto a cast iron balcony. A three-light transom further lights the entry.

The eastern façade of the convent differs from the St. Alphonsus Street elevation. Paired windows highlighted by segmental arches on the first story and jack arches on the second story light the first bay of the northernmost block. The central bay of this block features a secondary entry of two paneled doors beneath a granite lintel reached by a flight of steps. An ornate terracotta panel embellishes the surface directly above this entry. Single, segmental arched, double hung, leaded stained glass windows pierce the half story between the second and third floors, as well as the third story of this bay. A polygonal bay lit by two stained glass windows protrudes from the first story of the third bay. The paired windows on the second story of this third bay mirror those on the St. Alphonsus Street façade. Where the frame roof terrace extends the full length of the first block on St. Alphonsus Street, the roof terrace on the eastern elevation is divide by an enclosed, fenestrated, third story of the central bay. The frame terrace extends the full

length of the third bay on the other side of this enclosure. Two, four over four arched windows align with the openings below on the third story of this bay.

The second block of the eastern façade also differs from its counterpart on St. Alphonsus Street. Except for the northernmost bay, which is recessed, the masonry wall aligns with the main, three bay block of the Smith Street façade. While this block rises to the full three story height, a two story frame porch supported by square columns is affixed to the exterior wall. The fenestration pattern is irregular, though it references the fenestration of other parts of the building. A round-arched entry features a divided light tympanum and transom, and a pair of panel oak doors in the southernmost bay of the first floor. Small, flat headed two over two windows with granite sills step up from south to north on the first and second stories of the successive bays. A second entry, featuring a six-light transom, is located in the fourth bay of the first floor, followed by a six over six double hung window with a granite sill in the fifth bay. Above the main entry, a six over six flat headed window with a granite sill pierces the second story. A pair of identical windows appear directly above the second entrance on this floor. The southernmost bay of the third story is pierced by a third entry surrounded by sidelights and a transom. A single two over two, double hung window identical to those on the first and second stories, appears in the second bay of the third floor. A pair of round, four over four, arched windows with blank panels mirroring those on the St. Alphonsus Street façade light the northern bays of the third story.

The arrangement of the upper stories of the southernmost block is identical to the St. Alphonsus Street elevation. The blank central bay of the first floor, however, protrudes slightly from the façade. The protrusion is capped with a copper, shallow gable roof; a small copper cross appears at the apex of the roof. No windows light the flanking bays of this block.

Facing the main entrance to the grammar school, the southern elevation of the convent is six bays wide and three stories high. Entry is through the westernmost bay through a double, paneled door beneath a glazed tympanum. The tympanum and fenestration of the four succeeding bays mirror the first floor apertures with wood tracery on the southern block of the St. Alphonsus Street façade. The sixth bay of this floor is lit by a single arched window divided into three lights. The fenestration of the second and third stories follow that on the second and third floors of the St. Alphonsus Street façade with six over six double hung sash beneath jack arches on the second story and four over four round arches on the third story. The brick and granite courses that appear on the Smith Street and St. Alphonsus Street facades continue around the corner and stripe this southern elevation.

A brick wall with granite coping separates the convent from the Mission School to the east.

The Mission School

The Mission School, located at 90 Smith Street, was built in 1889, concurrently with the convent to its west. The main block is twelve bays wide and four stories high, with a two

bay by two bay projecting central entrance and stair pavilion, and two bay by two bay stair towers centered on the lateral facades. A Roxbury puddingstone foundation supports the upper stories which are composed of red brick with limestone trim. Puddingstone pilasters at the basement level, and paneled brick pilasters on the main levels organize the Smith Street facade. These vertical elements divide the ten bays of the main block into groups of two and three. They also adorn the facade of the entrance pavilion, supporting a gable roof. Limestone stringcourses interrupt the pilasters at each floor level. Limestone lintel courses do not interrupt the brick pilasters, but are themselves broken by the fenestration. Double hung, compass head-arched, nine over nine curved sash light the basement level. Double hung, six over six sash light the upper stories of the main block. Limestone segmental arches frame the apertures on the first and second stories, while jack arches cap those on the third story. The fenestration of the Smith Street facades of the stair towers is identical to that on the main elevation.

The arrangement of the entrance pavilion mirrors the main block on its perpendicular elevations, except the three northernmost openings have been filled with brick coursing on either side. The main façade, however, differs slightly. The first floor lintel course of the main block is the only horizontal ornament to continue across the projecting façade. The pilasters are interrupted by the floor-level stringcourses of the main block, but this limestone ornament does not extend beyond the pilasters. Lintel courses highlight the second and third level fenestration on this bay, but these, too, terminate at the pilasters. Angled brick panels adorn the gable and the space between the second and third level fenestration.

To accommodate the staircase, the fenestration of the pavilion façade does not align with the rest of the building's apertures. Two compass head arched entries pierce the puddingstone foundation. Three, small, compass head arched windows with curved two over two sash rest on the first floor stringcourse above these entries. Two, six over six segmental arched windows rest on the first floor lintel course. An identical pair of openings share a sill directly above these apertures at the level of the second story lintel course. An arrangement of three, small compass head arches just below the gable reference the trio of openings above the entries, but here, a niche displaying a statue of the Virgin Mary is flanked by two over two glazed openings. Limestone trim adorns all fenestration. The fenestration of the lateral facades of the flanking stair towers mirrors that of main entry pavilion, with a center window in lieu of the Virgin Mary at third story level.

An additional indication of the school's affiliation with the church, brick posts joined by wrought-iron fencing incorporate buff colored brick crosses. An asphalt courtyard surrounds the school, and a low wrought iron guard rail boarders the excavated basement level.

The Boiler House

A one and a half story brick boiler house is connected to the rear of the Mission School. It is centrally positioned and projects four bays from the school and three bays across. A brick smokestack attached to the western wall of the boiler house rises above the height

of the Mission School. Multiple vents and two hip roofed skylights, fourteen lights in length, interrupt the otherwise flat roof.

Formal entry into the boiler house is through the three bay southern façade that faces the courtyard. This elevation rises slightly above the main massing of the building. Brownstone pilasters frame the edges. Double height, round arched windows flank a large, round arched entry with double paneled doors, and light southern ends of the eastern and western facades. A brownstone cornice terminates the southern elevation.

Entry is also provided through the eastern and western facades of the boiler house at the upper level. These entrances are reached by flights of cast iron stairs. Small windows flank these entries at both levels. Fenestration and entrances feature brownstone quoining on all elevations.

St. Alphonsus Hall

St. Alphonsus Hall, located east of the Mission School at 80 Smith Street, was built in 1898. Three rectangular, two story blocks define the building's massing. The entry block, fronting Smith Street, and the block directly to its rear, containing the auditorium, rest on a high basement. The roofline of the auditorium sits slightly above that of the entry block and is more steeply pitched. The third block, containing the stage and back stage areas, abuts the proscenium. The massing of this block does not align with the other two blocks. Rather, the building extends one bay east and west of the main massing of the building. The roofline of this block sits below those of the other two, and is shallowly pitched.

Designed to be fireproof, wood was used sparingly in the building's construction. Instead, Roxbury puddingstone with yellow brick trim around apertures and on the corners of the building was employed. The primary façade is three bays wide and symmetrically organized around a central entrance. Paneled brick pilasters define the bays, each of which contains three windows. The tripartite arched entry is recessed behind a wide Romanesque arch. Slender colonettes support the trio of arches in the entry. A stone plaque above the entry reads, "St. Alphonsus Hall." The fenestration of the central bay mirrors the tripartite arrangement of the entry with three, Romanesque arched openings; the six over six sash and tympanums are slightly recessed from the facade. A masonry screen in the pediment over the central bay lends further layered complexity to the building's façade. The basement and first floor fenestration of the two bays flanking the central bay feature jack arches, while the second story fenestration is identical to that of the central bay. Colonette clusters extend from the sills of the first floor apertures to the arches of the second floor openings, joining the arrangements and enhancing the layering of the façade. A corbelled brick cornice contributes further dimensionality to the building.

The northern block of St. Alphonsus Hall extends six bays in depth. The first four bays on the east and west facades of this block are marked by single, recessed windows at each floor level. The basement and first floor fenestration exhibit segmental arches, while the third floor fenestration is capped with compass head arches. A corbeled brick extrados

highlights each of these arches. The last two bays of these facades differ from the preceding four with a pair of compass head arched windows, identical to the second story fenestration, located half way between the first and second stories. A large, arched opening beneath these windows provides secondary entry to the ground floor level of the western elevation.

To accommodate the auditorium, the fenestration pattern of the east and west facades of the central block of the building differs from the arrangement of the northern block, though the surface treatment is identical, with yellow brick highlighting the openings. On the eastern elevation, four double height compass head arched windows light the first and second stories. The center two openings are slightly higher than those to either side, and the whole arrangement is off center, with the windows concentrated to the south. A single segmental arched window sits beneath each compass head window. The sills of these openings step down in height from north to south on the façade. One basement window pierces an otherwise blank bay, closest to the northern block of the building. The fenestration of the western façade is also concentrated to the south of the elevation. Just three bays are pierced with compass head arched windows at the second story level. The arch of the northernmost window sits below the other two. Three segmental arched windows light the first story. The sills of these openings step down from north to south on the facade. Three basement level windows also feature segmental arches. The lintels of these openings step down from north to south.

The fenestration of the rear block of St. Alphonsus hall appears to have been partially altered. A doorway delineated by a corbeled slope pierces the single bay that extends east and west of the auditorium block. A single segmental arched window directly above each door lights the upper story. The eastern elevation is three bays wide, with apertures concentrated on the southern portion of the façade. Three segmental arched openings on the basement and first floor levels, and three jack arched openings on the second story define the fenestration. A granite stringcourse that runs across all three facades of the block interrupts the second story fenestration. The fenestration of the western elevation of this block lights the same three bays as the eastern elevation. The basement level openings mirror the openings on the opposite elevation. The sills of the first floor openings step down from north to south. The southernmost sill appears to have been originally aligned with that of the central window. The segmental arches of the center and southern windows sit below the northern window. The center window is narrower than the flanking two. The second story openings mirror the arrangement of those on the first floor, except the sill of the southern window aligns with that of the center window. All three of these openings are flat headed. The rear elevation is pierced by two pairs of flat headed windows at either end of the second story level, followed by a single identical window closer to the center.

Ventilators on brick piers with concave-curved roofs mark the corners of auditorium block. The cornice and the downspouts are copper.

A City of Boston baseball field lies to the east of the hall beyond a chain link fence. Further south, a puddingstone wall defines the eastern edge of the Redemptorist's

property. It continues past the basilica towards Tremont Street. One small section the wall has apparently been repaired with concrete.

2.3 Photographs

Front façade of the basilica

The basilica from Tremont Street, with the Mission Hill branch of the Boston Public Library in the foreground

East façade of the basilica

East and north facades of the basilica with the east façade of St. Alphonsus Hall

Main entrance to the basilica

View of the basilica and adjacent rectory from Tremont Street

View of the rectory and rear of the basilica from St. Alphonsus Street

The rectory building from the corner of Tremont Street and St. Alphonsus Street

Front façade of the rectory (Tremont Street)

View of the Mission Church Grammar School from St. Alphonsus Street

Smith Street streetscape showing St. Alphonsus Hall, the Mission School, and the convent

Front façade of the convent building (Smith Street)

¾ view of the convent building from Smith Street

View of the Mission School from Smith Street

View of St. Alphonsus Hall from Smith Street

St. Alphonsus Hall from Smith Street, with the rear of the basilica in the background

East façade and rear of St. Alphonsus Hall from the adjacent baseball field

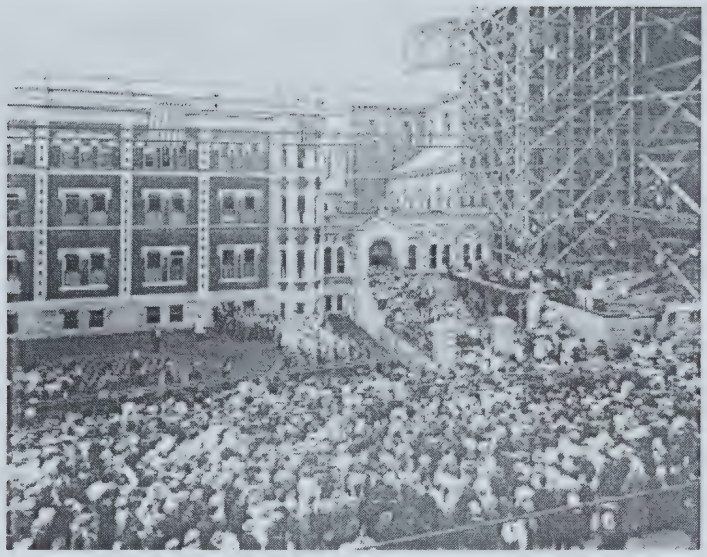
The Datchet House, before it was torn down in 1903 for the new rectory building

View of Mission Hill and Back Bay shortly after the construction of the Mission Church

Historic view of the church before the towers and the rectory were constructed

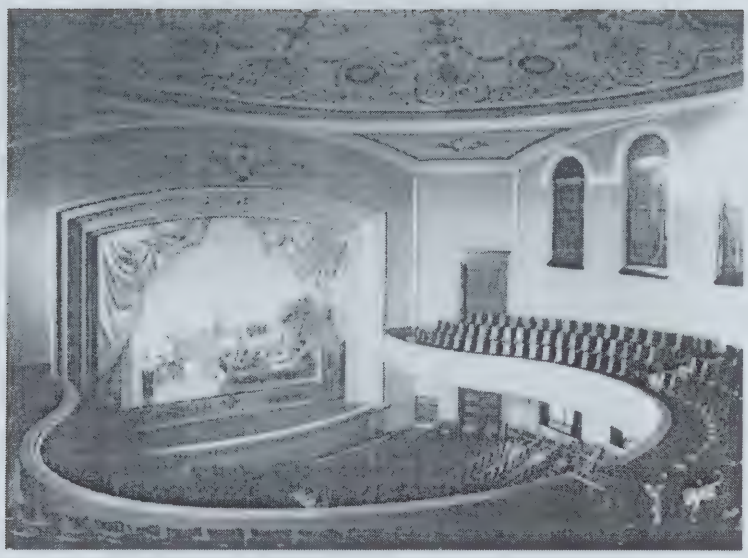
Construction of the rectory building

View of Tremont Street and the Mission Church from 1890

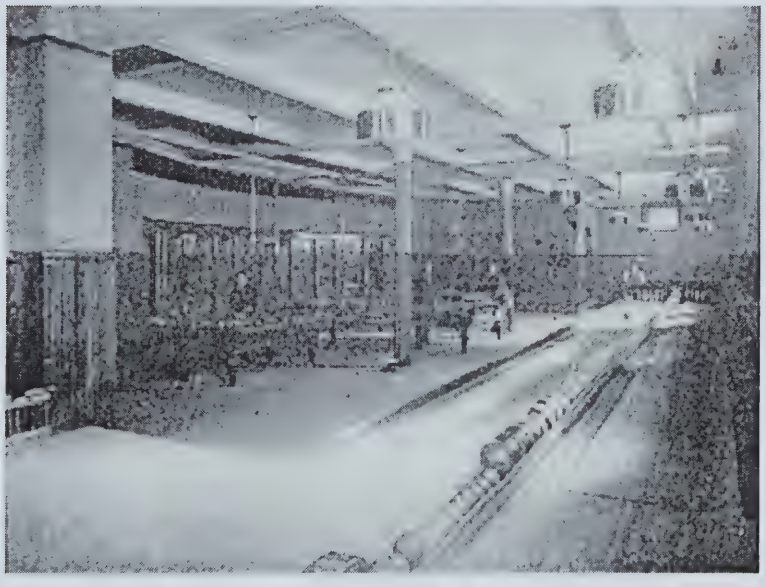


Dedication of the new towers in 1910

Billboard advertising "Pilate's Daughter", performed at St. Alphonsus Hall



Historic interior photograph of St. Alphonsus Hall



Bowling alley and billiard tables in St. Alphonsus Hall

Aerial view of the Mission Church complex (outlined in black) in the context of Huntington Avenue and Mission Hill

3.0 SIGNIFICANCE

The Mission Church complex merits the highest recognition. It is significant at the local, state, regional, and national levels. The complex is one of few completely intact examples of its kind. While Catholic parishes were constructed throughout Boston during the late nineteenth and early twentieth centuries, only St. Columbkille's in Brighton and St. Joseph's in Roxbury developed complexes that approached the scale of the Mission Church complex. Further distinguishing the site, the church is one of just fifty-four recognized basilicas in the United States, and the oldest of three basilicas in Massachusetts. The architectural significance of the complex derives also from the architects who designed its buildings, all of whom produced distinguished ecclesiastical works. The complex achieves equally great social significance, as it has served as the center of the Mission Hill neighborhood since the Redemptorists arrived in Boston in 1869. Yet, the complex's prominence extends beyond its physical presence. Thousands have sought education, companionship, spirituality, guidance, and comfort within its confines.

3.1 Historic Significance

Roman Catholicism in Boston

Though celebrated in textbooks for its Puritan heritage, the city of Boston has been shaped by the Roman Catholic Church since the late eighteenth century. A law passed by the Massachusetts General Court in June of 1700 prohibited Catholic priests from residing in Massachusetts, promising life imprisonment to those who attempted. Before the close of the century, however, the first Catholic mass was celebrated (on November 2, 1788, on School Street), and a site for the first Catholic church in the city was secured. By 1803, Charles Bulfinch, the eminent Boston architect who designed such culturally prominent buildings as the Massachusetts State House, the enlargement of Faneuil Hall, as well as homes for the socially distinguished Harrison Gray Otis, designed and built Holy Cross Church on Franklin Street. This significant marker of early Catholicism in Boston no longer stands, making St. Patrick's Church in Newcastle, Maine, of 1808, the oldest Catholic church remaining in New England.

Following the American Revolution, immigration from European countries with strong Catholic heritages began to reduce the Protestant stronghold in Boston. Importing their faith, these immigrants greatly increased the Catholic demographic of the city. By the end of the first decade of the nineteenth century, the number of Catholics in Boston justified the appointment of a bishop. On April 4th, 1808, Jean Lefebvre de Cheverus was named the first Catholic bishop of Boston, an event that marked remarkable progress for a religion that, only decades earlier, was strictly forbidden in the colony of Massachusetts.

Catholicism in Boston gained increasing momentum in the decades following the appointment of Bishop Lefebvre de Cheverus. The end of the War of 1812 precipitated a building boom in Boston in the 1820s. This construction activity employed numerous

Irish immigrants, greatly expanding the Catholic population. The Irish Potato Famine of the 1840s also contributed to the increasing Catholic population in the city. 1846 saw the construction of St. Joseph's, the first Catholic church in Roxbury. By 1874, the Catholic population had so escalated that Boston was named an Archdiocese.

The Redemptorist Order Arrives in Boston

Lawyer and theologian, Alphonsus Liguori (1696-1787), founded the Redemptorist Order in Naples, Italy, in 1732. Concerned that the Catholic Church was not devoted enough to the Virgin Mary, Ligouri wrote a book intended to restore Mary to what he considered her proper place in the Church. The *Glories of Mary*, published in 1750, inspired further study of Mary's life and her significance to the faith. Declared "venerable" in 1796 and beatified in 1816, Ligouri was cannonized as Saint Alphonsus. In 1781, he was declared a "Doctor of the Church" for his achievements as a moral theologian.

The assertions in the *Glories of Mary* were embraced around the world, most notably by German Catholics. The first overseas mission of the Redemptorists was launched from Vienna, Austria, in 1832. Members of the order administered to the poor and the sick in German communities in northern Ohio, among other communities in the upper Midwest. In 1839, under the stewardship of Superior of the Redemptorists, Fr. Joseph Prost, the first permanent Redemptorist church was established in an old factory building in Pittsburgh. Thirty years later, in 1869, Bishop Williams invited the Redemptorists to Boston. Their first mission was at St. James Church on Albany Street in the South End.

On September 25, 1869, the Redemptorists purchased five acres of land on Parker Hill for $75,000, and began an association with the neighborhood that lasts to this day. Parker Hill, named for the wealthy Boston merchant, John Parker, who occupied the summit of the hill during the eighteenth century, was unevenly developed when the Redemptorists arrived. Some farms and country estates from the eighteenth and early nineteenth centuries remained on main thoroughfares. Early nineteenth century development had spread over portions of the lower slope of the hill spawned by the breweries and mills that lined the Stony Brook. Suburban development beginning in the mid nineteenth century resulted in several houses sited on large lots along Parker Hill Avenue and Hillside Street. The area around the Redemptorists' five acre parcel accommodated a few modestly scaled houses as well as small-scale puddingstone and frame workers rows, but was significantly less developed than the lower slope at the time of the Redeptorists' arrival.

With the Redemptorists' five acre parcel came a house, roughly on the site of the rectory, whose origins lay in the first quarter of the eighteenth century. In 1723, Colonel Francis Brinley constructed Datchet House, known locally as "Brinley Place," in memory of his ancestral home in England. The Colonel died in 1765 and Robert Pierpont purchased the house in 1773. A wealthy merchant, Pierpont enlarged and enriched the house to such a degree that it became known as Pierpont's Castle.

The property remained in the Pierpont family until October 1802, when it was purchased by Harrison Gray Otis, the son of James Otis, one of the Sons of Liberty and a key figure

in the American Revolution. The house was later the home of General Henry Dearborn, veteran of the battles of Bunker Hill, Quebec, Saratoga, and Monmouth during the Revolutionary War, and the War of 1812, and his son, General Henry Alexander Dearborn. The first General Dearborn was buried on the site of the present Mission Church when he died in 1829; his remains were relocated to Forest Hills Cemetery when the new Mission Church was built nearly fifty years later. The second General Dearborn became a gentleman horticulturist and one of the founders of the Massachusetts Horticultural Society. He planted elaborate gardens at the house, and cultivated trees that were later transplanted in Mount Auburn Cemetery in Cambridge, and Forest Hills Cemetery in Jamaica Plain, two landscapes he designed. The next owner was Samuel Lewis, manager of the Cunard Steamship Line. The building passed through two further owners, before its final conversion into Franklin Gardens, a popular hostelry, in 1866.

The Redemptorist Fathers acquired the former Datchet house in 1870, converted it into a convent, and built a small wooden church adjacent to it on their newly acquired site. The first member of the Order moved into the house on January 14, 1871, and performed a mass in the new church fifteen days later. Considered a "mission church," only some Catholic rites were performed in the frame structure. The Redemptorists conducted an itinerant ministry throughout metropolitan Boston. In May of 1871, the Redemptorists hung a gift from Pope Pius IX, an image of Our Lady of Perpetual Help, for whom the church was named, and to whom numerous miracles would be attributed, above the main altar of the church.

Within five years of its construction, the small frame building could not accommodate the crowds of worshipers who came to the church. The cornerstone for a larger worship space was laid on May 28, 1876, the same day that the rectory suffered a major fire. The Redemptorist Fathers continued to use the wing of the building that survived the fire until 1903, when they demolished it to make way for construction of the present rectory. Less than two years after the laying of the cornerstone of the basilica, on April 7, 1878, the new church was dedicated. On April 6, 1883, the Archdiocese of Boston bestowed the status of a full parish church on Our Lady of Perpetual Help.

The Expansion of Mission Church

The prosperity of the Mission Church is documented in the physical expansion of its facilities. Drawing upon historical precedents, the Redemptorists built a self-sufficient complex that served the educational, spiritual, and recreational needs of the parish. The convent and Mission School were constructed in 1889. St. Alphonsus Hall followed in 1898, the Grammar School in 1901, and the permanent rectory in 1903.

The Mission School and Grammar School provided a Catholic education unattainable in public schools. The convent housed the Sisters of Notre Dame, who instructed the students. The rectory served the priests and brothers who administered to the parish. St. Alphonsus Hall, named for the founder of the Redemptorist order, provided social spaces in which to congregate. It contained a library, gymnasium, pool hall, bowling alleys, and a theater/auditorium. An annual production of the passion play, "Pilate's Daughter," was performed during the Easter season in the auditorium. The Redemptorists promoted the

production as America's oldest passion play. The dedication of the hall heralded the following praise from the Boston *Pilot*:

> "It [the hall] completes one of the finest groups of church buildings in the country – church, schoolhouse, convent, all consistent and beautiful…"

In addition to the activities specifically associated with the buildings, the parish also sponsored numerous social and recreational activities, including a band, Catholic Youth Organization sporting events, a boathouse on the Charles River, and social gatherings.

The reputation, prosperity, and expansion of the Mission Hill complex, in turn, spurred the growth of its environs. Parker Hill became attractive to Catholic immigrants, namely German families who owned and worked in the breweries along the Stony Brook River, and Irish laborers, stimulating much of the dense, multi-family development of Parker Hill that occurred in the late nineteenth and early twentieth centuries.

The Our Lady of Perpetual Help Shrine

> "The Roxbury Mission Church is famous throughout the United States, not only for the impressiveness of its services and the beauty of its architecture and the eloquence and the missionary zeal of the priests who comprise its community, but for the marvelously complete solution of sociological problems that, for more than a quarter of a century, has been worked out successfully beneath the shadow of its walls …. Given in a single sentence, a congregation of 10,000 people is cared for and guided in all its interests of life, temporal as well as spiritual, from earliest youth to old age and the earthly end. Every stage of existence, every condition of life, has its special ministration, until there has grown up about the Mission Church one of the most faithful and appreciative populations to be found in all the world."

These words appeared in, "Heaps of Crutches Left at Altar by Afflicted," in the *Boston American General News* on March 28, 1909. Just forty years after they had been invited to Boston, the Redemptorists working at the Mission Church complex had a major social impact on the city. The church's reputation owed much to the wide range of activities and services that engaged the parish and the Mission Hill community, but also to the miracles attributed to the shrine to Our Lady of Perpetual Help.

The Sacred Image of Our Lady of Perpetual Help, a duplicate of the painting in the Church of Saint Alphonsus in Rome, has been attributed with countless miraculous cures. Shortly after the painting was enshrined in the Mission Church in May of 1871, a young girl with an ankle injury was reportedly healed after her mother offered a novena. So many incidents of this nature were reported that the new church became known as the "Home of Wonders." Between 1878, when the church opened, and 1884, over 330 cures

were documented. The most famous of these reportedly occurred in 1883, when a young child who had been badly injured in a fall miraculously walked out of church unaided after years of suffering. National publicity broadcasted the event, solidifying the reputation of the shrine at the Mission Church.

The Mission Church is Declared a Minor Basilica

The Mission Church achieves significance beyond its association with the complex and the neighborhood. In 1954, Pope Pius XII named the church a minor basilica, a designation reserved for churches with exceptional architectural merit, a large following, and historical significance as a center of worship in a particular community. In the case of the Mission Church, the miracles attributed to the shrine contributed to the elevation of its status. Minor basilicas receive papal privileges, are entitled to a coat of arms, a small tower with a bell to carry during processions, and an umbrellina. The umbrellina remains half-open at all times, signifying that the basilica is prepared to host the pope whenever he visits. The Mission Church is one of only fifty-four churches designated a minor basilica in the country, (there are no major basilicas in the United States), and is the oldest of the three in New England.

3.2 Architectural Significance

The buildings that comprise the Mission Church complex are individually significant for their architectural distinction. Each designed by architects recognized for Catholic projects in Boston, New York, and other parts of the Northeast, they stand as fine examples of craftsmanship and popular architectural aesthetics.

Four architects constructed the Mission Church Complex over the course of twenty-five years:

Building	Architect	Date
Basilica	William Schickel and Isaac Ditmars	1878
Basilica towers	F. Joseph Untersee	1910
Convent	Henry Burns	1889
Mission School	Henry Burns	1889
St. Alphonsus Hall	F. Joseph Untersee	1898
Grammar School	Henry Burns	1901
Rectory	F. Joseph Untersee	1903

William Schickel, born in Hochbein, Germany, and Isaac Ditmars, born in Nova Scotia, Canada, were partners in a prominent New York architectural firm founded in 1885. Schickel began his career with Richard Morris Hunt, who designed estates for the Vanderbilt family, including Biltmore in Asheville, North Carolina, and the Breakers in Newport, Rhode Island, as well as several buildings on the campus of the United States Military Academy in West Point, New York. Ditmars received his early training with the architect John Miller in New York.

Schickel and Ditmars were known for their work on Catholic churches and hospital buildings in the New York metropolitan area. These include St. Ignatius of Loyola, St. Joseph's, and St. Monica's in Manhattan, and the Cathedral of the Sacred Heart across the Hudson River in Newark, New Jersey. Although the firm also designed commercial buildings and private residences, they were best known for their ecclesiastical work. Both partners were elected Fellows of the American Institute of Architects in recognition of their contributions to the field. Schickel died in 1907 and Ditmars continued the work of the firm until 1930 when he retired.

Like Schickel and Ditmars, F. Joseph Untersee also specialized in ecclesiastical architecture. He was born in Glarus, Switzerland, and trained in his native country and in Germany. After serving as the assistant to the city architect of Bern, Switzerland, he came to Brookline in 1882. Though he opened an office in Boston, many of his early works were located in Brookline, including the Public Bath House and the Brookline Savings Bank. He is best known for his churches, however, including the church and rectory of Our Lady of Perpetual Help in Brooklyn, New York, St. Anthony's in Allston, Massachusetts, and several buildings for the Redemptorist Fathers at their seminary in Esopus-on-the-Hudson River in New York.

Untersee designed the buildings of the Brighton Catholic Institute at St. Columbkille's, one of the only Roman Catholic developments in Boston that compares to the Mission Church complex in size and scope. In addition to the towers on the basilica, St. Alphonsus Hall, and the rectory at the Mission Hill complex, Untersee also designed the Classical Revival Mission Church High School in 1926, which was sold to the city of Boston by the Redemptorists in 1999. This building was the last work he completed before his death in 1927.

Building permit records indicate that Henry Burns designed the Mission School and the convent. Further documentation of his architectural career has not been uncovered. His office was probably not located in Boston, as he does not appear in any city directories of the period.

All of the buildings in the Mission Church Complex are constructed of masonry. Several buildings feature Roxbury puddingstone, a common local building material which was quarried adjacent to the site. Also known as Roxbury conglomerate, puddingstone is a metamorphic amalgam of materials combined over time by erosion and glaciers. The materials hardened and fused together with the heat and pressure from the ocean and other rocks. Several buildings near the Mission Church complex are constructed entirely of puddingstone, including fine examples at 2, 3, 4, and 5 Sewall Street, 682-688 Parker Street, and 1472-1474 Tremont Street.

The architecture of the buildings that comprise the complex is typical of the late nineteenth and early twentieth centuries: Romanesque Revival, Queen Anne, Italianate, Georgian Revival, and Victorian Gothic. The design of the basilica is of particular significance, as architectural merit contributed to the elevation of the Mission Church to basilica status in 1954.

3.3 Relationship to Criteria for Landmark Designation

Surveyed by the Boston Landmarks Commission in 1985 as part of the *Mission Hill Preservation Study*, the Mission Church complex was evaluated as a resource of local, regional and national significance. The complex was recommended for both National Register listing and individual Landmark designation. The Mission Church complex meets the criteria for Landmark designation found in section four of Chapter 772 of the Acts of 1975 as amended, under the following criteria:

B. ***as a property identified prominently with an important aspect of the economic, social and political history of the city, the commonwealth, and the region***. As the long-time religious, cultural, and social center of Mission Hill, a neighborhood which owes much of its development to, and derives its name from the property, the Mission Church complex is integrally associated with the social history of Boston. As one of very few basilicas designated in New England, and a limited number of basilicas in the nation, the Mission Church also achieves regional and national significance.

D. ***as a property representative of elements of architectural design embodying distinctive characteristics of a type inherently valuable for study.*** The buildings that comprise the Mission Church complex stand as distinguished examples of nineteenth and early twentieth century architecture and building craftsmanship. The complex retains its integrity of form, design, setting, materials, and elements. The scale of the complex and the attention to ornament and detail in the construction of the buildings record the prominence of the Catholic Church in Boston in the late nineteenth and early twentieth centuries.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value

According to the City of Boston Assessor's records, the properties located at 1545 Tremont Street, 1525 Tremont Street, 100 St. Alphonsus Street, 80 Smith Street, 90 Smith Street, and 100 Smith Street, Roxbury have a total assessed value of $10,881,000.00, with the land valued at $1,921,100.00 and the buildings at $8,959,900.00.

4.2 Current Ownership

The entire Mission Church complex was owned by the Redemptorist Fathers located at 1545 Tremont Street, Roxbury, Massachusetts, 02120, until 2003. In October of that year, the Redemptorists sold the convent, Mission School, St. Alphonsus Hall, and the boiler house to Mission Associates, LLC.

5.0 PLANNING CONTEXT

5.1 Background

The Mission Church complex comprises six buildings, two annexes, a boiler house, and a formal courtyard, all of which were constructed within twenty-five years of one another. They stand as a remarkably intact group of interrelated buildings and grounds that represent the growth and range of activities of the Mission Church parish during the late nineteenth and early twentieth centuries. The basilica and its associated buildings were the social and spiritual center for the German and Irish immigrant communities of Mission Hill during that time, and continue to serve the residents of the neighborhood, despite the changing demographics and the diminishing size of the congregation.

5.2 Current Planning Issues

In the mid 1990s, the Redemptorist Fathers expressed the necessity of developing the lower campus of the complex containing the convent, the Mission School and boiler house, and St. Alphonsus Hall to recover revenue for the maintenance of the buildings on the upper campus. The development site was slated for housing. Neighborhood residents responded to this development proposal with a petition for Landmark designation for the Mission Church complex, submitted to the BLC on September 21st, 2000. The BLC accepted the petition for further study on October 10th, 2000.

The Redemptorist Fathers sold the Mission High School, located a few blocks away from the complex on Parker Street, to the City of Boston in 1999. The funds from this sale provided financing for the maintenance of the basilica and the grammar school. Recent capital improvements include repairs to the basilica spires in the late 1990s, and within the last four years, a $1.5 million replacement of the roof of the basilica, the addition of a $300,000 ramp to facilitate handicapped access to the church, new paving and curbstone laid in the parking area abutting the eastern wall of the church at a cost of $200,000, and $100,000 masonry repair to the rectory entrance. The Massachusetts Historical Commission (MHC) contributed half of the cost of the ramp and the masonry repair of the rectory. The MHC holds a preservation restriction on the entry plaza walkways and the steps leading to the vestibule of the Basilica.

The Redemptorist Fathers sold the lower campus buildings to Mission Associates, LLC in October of 2003. The development plans at one time called for the demolition of the convent, the Mission School, and St. Alphonsus Hall to make way for a single twenty-four story tower on the site of the three Smith Street properties. Nearly all 212 apartment units would be priced at market rate. Neighborhood residents looked unfavorably on the demolition, and expressed concerns about the height and density of the new development, increased traffic, and the potential influx of college students to the neighborhood that the development could initiate.

At the request of Mayor Thomas M. Menino, the BRA formed a Mission Hill Citizens Advisory Committee (CAC) to facilitate neighborhood involvement in the development

proposal process of the Mission Church complex, as well as other Redemptorist-owned sites in the neighborhood. Many residents of Mission Hill opposed the demolition of the three buildings. In response, PreservatiON MASS (then, Historic Massachusetts Incorporated) named the Mission Church complex one of its Ten Most Endangered properties in Massachusetts in 2001.

To address community concerns, Weston Associates, developers of the site, collaborated with the BRA and the CAC to scale down the project while exploring reuse options for the Smith Street properties. Weston initially proposed a revised project of eight to nine stories of new construction across the Smith Street site. Reuse ideas pursued by the developer at the request of the BRA and the CAC included converting the buildings into condominiums, a hotel, or office space. Many institutions and organizations were contacted in this preservation process. Despite the effort, not a single institution or organization was able to find an economically feasible use for St. Alphonsus Hall, and none expressed an immediate need for the other buildings on the lower site.

Following more than two years of collaboration, many of the CAC members and Weston Associates have arrived at a compromise that would preserve the Mission School as the centerpiece of a new residential development. According to the present scheme, the school will be preserved and rehabilitated for residential occupancy. The convent will be demolished and replaced by an eleven story tower, also outfitted with residential units. St. Alphonsus Hall will be demolished to accommodate a fourteen story residential tower. Underground parking in the shape of a U will skirt the Mission School. The boiler house will be demolished for surface parking behind the Mission School.

Residents of Mission Hill continue to express concerns about the demolition of St. Alphonsus Hall, and strongly request that at least the entry block of the building be preserved in the new development.

The schematic development plan presented by Weston Associates to the Boston Landmarks Commission at its April 27, 2004 hearing, specifically as it relates to the demolition of the Convent and St. Alphonsus Hall, and to the height, massing, and footprint of the proposed new construction, is acknowledged by the Commission as being generally consistent with the guidelines outlined in Section 9.0. Additionally, the efforts of the CAC, the BRA, and Weston Associates to preserve the Convent and St. Alphonsus Hall are also acknowledged by the Commission as being consistent with the efforts the Commission would require to determine that alternatives to demolition have been adequately studied. Nevertheless, the Commission would also entertain alternative development proposals. The Commission would encourage proposals that would preserve additional buildings on the lower campus, or portions of such buildings, i.e. the front of St. Alphonsus Hall. The Commission would also encourage proposals that would retain more of the existing views. All proposals are subject to the review and approval of the Commission.

5.3 Current Zoning

Located at 1545 Tremont Street, Roxbury, Parcel 12, Ward 10 as depicted on the City of Boston Assessor's map as of July 2004, is zoned in the Mission Hill Neighborhood District, Tremont Community Facilities (CF) Subdistrict. According to Section 59-20 of Article 59 of the Boston Zoning Code, the purpose of the Community Facilities Subdistricts is to encourage the development and expansion of important community-based facilities in the Mission Hill Neighborhood District that provide educational, health, and cultural services to the community and are an important part of the fabric of the Mission Hill community.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives available to the Boston Landmarks Commission:

A. Individual Landmark Designation

Surveyed by the Boston Landmarks Commission in 1985 as part of the *Mission Hill Preservation Study,* the Mission Church rated a II with national, regional, state, and local significance, and the other five buildings received a rating of III. The survey recommends the complex for listing on the National Register of Historic Places and designation as a Boston Landmark. This study report confirms that the Mission Church complex is of sufficient importance to merit individual Landmark designation under Chapter 772 of the Acts of 1975, as amended. Designation of the Mission Church complex shall correspond to Assessor's parcel 12, ward 10 as depicted on the City of Boston Assessor's map as of July 2004, and shall address the following exterior elements hereinafter referred to as the "Specified Exterior Features:"

- All exterior elevations of the basilica; all but the courtyard elevations of the rectory, the grammar school, and the annexes; all but the southern elevations of the Mission School, the convent, and St. Alphonsus Hall; all perimeter site walls and fences.

B. Denial of Individual Landmark Designation

The Commission retains the option of not designating any or all of the Specified Exterior Features as a Landmark.

C. Preservation Restriction

The Commission could recommend the owner consider a preservation restriction for any or all of the Specified Exterior Features.

D. Preservation Plan

The Commission could recommend development and implementation of a preservation plan for the complex.

E. National Register Listing

Recognized by the Massachusetts Historical Commission as a property which meets the criteria for listing on the National Register of Historic Places, the Mission Church complex currently is afforded limited protection from federal, federally-licensed or federally-assisted activities. The Commission could recommend the proponent pursue National Register listing, which would enable the developer to consider incentives for preservation. These include the investment tax credit for the certified rehabilitation of income-producing historic properties. Property remaining in non-profit ownership could also qualify for grants through the Massachusetts Preservation Projects Fund from the Massachusetts Historical Commission.

6.2 Impact of Alternatives

A. Individual Landmark Designation

Landmark designation represents the City's highest honor and is therefore restricted to cultural resources of outstanding architectural and/or historical significance. Landmark designation under Chapter 772 would require review of physical changes to the Specified Exterior Features of the property, in accordance with the standards and criteria adopted as part of the designation. Landmark designation results in listing on the State Register of Historic Places.

B. Denial of Individual Landmark Designation

Without Landmark designation, the City would be unable to offer protection to the Specified Exterior Features, or extend guidance to the owners under Chapter 772.

C. Preservation Restriction

Chapter 666 of the M.G.L. Acts of 1969, allows individuals to protect the architectural integrity of their property via a preservation restriction. A restriction may be donated to or purchased by any governmental body or non-profit organization capable of acquiring interests in land and strongly associated with historic preservation. These agreements are recorded instruments (normally deeds) that run with the land for a specific term or in perpetuity, thereby binding not only the owner who conveyed the restriction, but also subsequent owners. Restrictions typically govern alterations to exterior features and maintenance of the appearance and condition of the property.

D. Preservation Plan

A preservation plan allows an owner to work with interested parties to investigate various adaptive use scenarios, analyze investment costs and rates of return, and provide recommendations for subsequent development. However, it does not carry regulatory oversight.

E. National Register

National Register listing provides an honorary designation and limited protection from federal, federally-licensed or federally-assisted activities. It creates incentives for preservation, notably the federal investment tax credit and grants through the Massachusetts Preservation Projects Fund from the Massachusetts Historical Commission. National Register listing provides listing on the State Register, affording parallel protection for projects with state involvement and also the availability of state tax credits. Tax credits are not available to owners who demolish portions of historic properties.

7.0 RECOMMENDATIONS

The Mission Church complex is significant on a national, state, regional, and local level. The complex that dates from 1876-1903 remains completely intact, although the Convent, the Mission School, St. Alphonsus Hall, and the boiler house have been vacated and the Convent, St. Alphonsus Hall, and the boiler house are currently threatened with demolition. The complex is significant for its scale as the grandest example of a parish complex built in Boston, for the architectural distinction of the individual buildings, and for the status of the Our Lady of Perpetual Help basilica as one of only fifty-four minor basilicas in the United States, and the oldest of three in Massachusetts. The complex also achieves social significance for its contributions to the Mission Hill neighborhood since 1869, for its impact on residents of Boston, and for the international reputation of the Our Lady of Perpetual Help shrine, attributed with the restoration of health to thousands of people.

Therefore, the staff of the Boston Landmarks Commission recommends that the Mission Church complex, as described in Section 6.1A, be designated a Landmark under Chapter 772 of the Acts of 1975, as amended. The boundaries shall correspond to ward 10, parcel 12 as depicted on the City of Boston Assessor's map as of July 2004.

8.0 GENERAL STANDARDS AND CRITERIA

8.1 Introduction

Per sections, 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation. Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

The intent of these guidelines is to help local officials, designers and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily insure approval, nor are they absolute, but any request for variance from them must demonstrate the reason for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that cause designation of a property; however, in some cases they have been structured as to encourage the removal of additions that have lessened the integrity of the property.

It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are: Building code conformance and safety requirements; Changes necessitated by the introduction of modern mechanical and electrical systems; Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property. In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features. The treatments outlined below are listed in hierarchical order from least amount of intervention to the greatest amount of intervention. The owner, manager or developer

should follow them in order to ensure a successful project that is sensitive to the historic landmark.

- **Identify, Retain, and Preserve** the form and detailing of the materials and features that define the historic character of the structure or site. These are basic treatments that should prevent actions that may cause the diminution or loss of the structure's or site's historic character. It is important to remember that loss of character can be caused by the cumulative effect of insensitive actions whether large or small.
- **Protect and Maintain** the materials and features that have been identified as important and must be retained during the rehabilitation work. Protection usually involves the least amount of intervention and is done before other work.
- **Repair** the character defining features and materials when it is necessary. Repairing begins with the least amount of intervention as possible. Patching, piecing-in, splicing, consolidating or otherwise reinforcing according to recognized preservation methods are the techniques that should be followed. Repairing may also include limited replacement in kind of extremely deteriorated or missing parts of features. Replacements should be based on surviving prototypes.
- **Replacement** of entire character defining features or materials follows repair when the deterioration prevents repair. The essential form and detailing should still be evident so that the physical evidence can be used to re-establish the feature. The preferred option is replacement of the entire feature in kind using the same material. Because this approach may not always be technically or economically feasible the commission will consider the use of compatible substitute material. The commission does not recommend removal and replacement with new material a feature that could be repaired.
- **Missing Historic Features** should be replaced with new features that are based on adequate historical, pictorial and physical documentation. The commission may consider a replacement feature that is compatible with the remaining character defining features. The new design should match the scale, size, and material of the historic feature.
- **Alterations or Additions** that may be needed to assure the continued use of the historic structure or site should not radically change, obscure or destroy character defining spaces, materials, features or finishes. The commission encourages new uses that are compatible with the historic structure or site and that do not require major alterations or additions.

In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.

Finally, the Standards and Criteria have been divided into two levels:

- **Section 8.3** – General guidelines that are common to all landmark designations (building exteriors, building interiors, landscape features and archeological sites).

- **Section 9.0** – Specific guidelines that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

8.2 Levels of Review

The Commission has no desire to interfere with the normal maintenance procedures for the landmark. In order to provide some guidance for the landmark owner, manager or developer and the Commission, the activities which might be construed as causing an alteration to the physical character of the exterior have been categorized into:

A. Routine activities which are not subject to review by the Commission:

1. Activities associated with routine maintenance, including such items as: Housekeeping, pruning, fertilizing, mulching, etc.
2. Routine activities associated with seasonal installations that do not result in any permanent alterations or attached fixtures.

B. Activities which may be determined by the Executive Director to be eligible for a Certificate of Exemption:

1. Ordinary maintenance and repair involving no change in design, material, color and outward appearance, including such items as: Major cleaning programs (including chemical surface cleaning), repainting, planting or removal of limited number of trees or shrubs, major vegetation management.
2. In-kind replacement or repair.

C. Activities requiring Landmarks Commission review:

Any reconstruction, restoration, replacement, alteration or demolition (This includes but is not limited to surface treatments, fixtures and ornaments) such as: New construction of any type; removal of existing features or element; any alteration involving change in design, material color, location or outward appearance; major planting or removal of trees or shrubs, changes in land forms.

D. Activities not explicitly listed above:

In the case of any activity not explicitly covered in these Standards and Criteria, the Executive Director shall determine whether an application is required and if so, whether it shall be an application for a Certificate of Design Approval or Certificate of Exemption.

E. Concurrent Jurisdiction

In some cases, issues which fall under the jurisdiction of the Landmarks Commission may also fall under the jurisdiction of other city, state and federal boards and commissions such as the Boston Art Commission, the Massachusetts Historical Commission, the National Park Service and others. All efforts will be made to expedite the review process. Whenever possible and appropriate, a joint hearing will be arranged.

8.3 General Standards and Criteria

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general, this will minimize alterations that will be allowed.

2. Changes and additions to the property and its environment that have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. (The term **'later contributing features"** shall be used to convey this concept.)

3. Deteriorated materials and/or features, whenever possible, should be repaired rather than replaced or removed.

4. When replacement of features that define the historic character of the property is necessary, it should be based on physical or documentary evidence of original or later contributing features.

5. New materials should, whenever possible, match the material being replaced in physical properties and should be compatible with the size, scale, color, material and character of the property and its environment.

6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.

7. New additions or related new construction should be differentiated from the existing thus, they should not necessarily be imitative of an earlier style or period.

8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.

9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonability inferred may be in the future.

10. Surface cleaning shall use **the mildest method possible. Sandblasting, wire brushing, or other similar abrasive cleaning methods shall not be permitted.**

11. Should any major restoration or construction activity be considered for the property, the Boston Landmarks Commission recommends that the proponents prepare an historic building conservation study and/or consult a materials conservator early in the planning process.

12. Significant archeological resources affected by a project shall be protected and preserved.

The General Standards and Criteria have been financed in part with funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary of State William Galvin, Chairman.

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9.0 EXTERIORS - SPECIFIC STANDARDS AND CRITERIA
Mission Church Complex, Roxbury, Massachusetts

9.1 Introduction

The intent of these standards and criteria (in order of priority) is to preserve the overall character and appearance of the basilica, including its exterior form, its mass, and its richness of detail; to preserve the sense of the Mission Church complex as a whole; and to preserve the overall character and appearance of the secondary buildings and grounds, including the rectory, grammar school, convent, Mission School, St. Alphonsus Hall, the annexes, site walls, and fences, to the extent that preservation is possible. The following elevations of secondary buildings facing the interior of the site are exempt from review: the courtyard elevations of the rectory and grammar school (upper campus), and the southern elevations of the Convent, Mission School, and St. Alphonsus Hall (lower campus). The following interior landscape elements are exempt from review: the courtyard and the courtyard retaining wall that divides the upper and lower campuses.

While all of the buildings that comprise the Mission Church complex are preferably preserved, the Boston Landmarks Commission may consider demolition of whole or portions of individual secondary buildings as part of a larger plan to preserve the basilica and the sense of the complex. Demolition shall only be considered for the purposes of new construction. In evaluating proposed demolition, the Commission shall request information to determine, in its opinion (consistent with the provisions of Section 5.2), that alternatives to demolition have been adequately studied and that there is no feasible alternative to demolition. The priorities of the designation are addressed individually in sections 9.2-9.4. Guidelines addressing landscape, demolition, new construction, and archaeology, which are applicable to the entire site, appear in sections 9.5-9.8.

Except as otherwise provided by, or permitted under, law, nothing in this Study Report, nor in these Standards and Criteria, shall be construed to limit rights the Redemptorists may have under the First Amendment to the United States Constitution, Article 46 of the Amendments to the Massachusetts State Constitution, and Article 2 of the Massachusetts Declaration of Rights.

1. In these guidelines the verb "**Should**" indicates a recommended course of action. Guidelines using the verb "should," do not exempt their subject from the review and approval of the Boston Landmarks Commission.

2. In these guidelines, the verb "**Shall**" indicates those actions which are specifically required to preserve and protect significant architectural elements. In making its determination of those actions which are specifically required, the Commission may consider alternative approaches and undue economic hardship.

3. The standards and criteria acknowledge that there will be changes to the exterior of the buildings, and are intended to ensure that these changes are sensitive to the architectural character of the complex and the buildings.

4. Each structure and landscape feature will be separately evaluated to determine if later additions and/or alterations can, or should, be removed.

5. Since it is not possible to provide one general guideline, factors that will be considered in determining whether later additions and/or alterations can, or should, be removed include:

   a. Compatibility with the original design integrity in scale, materials and character.
   b. Historic association with the property.
   c. Quality of the design and execution of the addition/alteration.
   d. Functional usefulness.

6. To the extent that they are not subject to demolition and that they are not exempt from review, the basilica, rectory, grammar school, convent, Mission School, St. Alphonsus Hall, the annexes, site walls, and fences are subject to the terms of the exterior guidelines specifically stated herein.

7. Items under Commission review include but are not limited to the following: exterior walls, windows, entrances/doors, ironwork, roofs, roof projections, additions, exterior lighting, signage, accessibility, landscape and grounds, demolition, new construction, additions, and archaeology. Items not anticipated in the Standards and Criteria may be subject to review.

9.2 Our Lady of Perpetual Help Basilica

9.2 A Exterior Walls

1. No portion of the basilica shall be demolished.

2. No new openings shall be allowed.

3. No original existing openings shall be filled or changed in size.

4. No exposed conduit shall be allowed on any elevation.

5. Original or later contributing projections such as oriels and bays shall not be removed.

6. The Boston Landmarks Commission recommends that work proposed to the materials outlined in section 9.2 B be executed with the guidance of a professional building materials conservator.

9.2 B Masonry (Brick, Stone, Terra Cotta, Concrete, Stucco and Mortar)

1. All masonry shall be preserved.

2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods.

3. Deteriorated or missing masonry materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.

4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.

5. If using the same material is not technically feasible, then compatible substitute materials may be considered.

6. Original undeteriorated mortar shall be retained.

7. Deteriorated mortar shall be carefully removed by hand-raking the joints; use of mechanical saws and hammers shall not be allowed.

8. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile, and method of application.

9. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.

10. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.

11. If the building is to be cleaned, **the mildest method possible** shall be used.

12. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).

13. **Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted.** Doing so changes the visual quality of the material and accelerates deterioration.

14. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by the Commission before application.

15. In general, painting masonry surfaces shall not be allowed. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

9.2 C Windows

Refer to Section 9.2A regarding general guidelines for openings and Section 9.2 B regarding treatment of materials and features.

1. All shall be preserved.

2. The original window design and arrangement of window openings shall be retained.

3. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash or air conditioners shall not be allowed.

4. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners shall not be allowed.

5. Original or later contributing window elements, features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.

6. Deteriorated or missing window elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.

7. When replacement is necessary, it should be based on physical or documentary evidence.

8. Aluminum, vinyl, metal clad or vinyl clad replacement sash shall not be allowed.

9. Simulated muntins, including snap-in, surface-applied, or between-glass grids shall not be allowed.

10. Tinted or reflective-coated glass (i.e.: low "e") shall not be allowed.

11. Metal or vinyl panning of the wood frame and molding shall not be allowed.

12. Only clear single-paned glass shall be allowed in multi-light windows since insulating glass in multi-light windows will exaggerate the width of the muntins.

13. Exterior storm windows may be allowed provided the installation has a minimal visual impact. However, use of interior storm windows is encouraged.

14. Exterior storm windows shall have a narrow perimeter framing that does not obscure the glazing of the primary window.

15. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.

16. Clear or mill finished aluminum frames shall not be allowed.

17. Exterior storm windows shall not be allowed for arched windows, leaded glass, faceted frames, or bent (curved) glass.

18. Window frames, sashes and blinds (shutters) shall be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

9.2 D Entrances/Doors

Refer to Section 9.2A regarding general guidelines for openings, to Section 9.2 B regarding treatment of materials and features, and to Section 9.2 I regarding entry illumination for additional Standards and Criteria that may apply.

1. The original entrance design and arrangement of door openings shall be retained.

2. All original and later contributing doors shall be preserved.

3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.

4. Original or later contributing entrance materials, elements, details and features (functional and decorative) shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.

5. Deteriorated or missing original or later contributing entrance elements, materials, features (functional and decorative) and details shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.

6. When replacement is necessary, it should be based on physical or documentary evidence. If physical or documentary evidence does not exist, replacement shall be in keeping with the historic character of the building.

7. If using the same material is not technically feasible, then compatible substitute materials may be considered.

8. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.

9.. Flush doors (metal, wood, vinyl or plastic), sliding doors and metal paneled doors shall not be allowed.

10. Storm doors (aluminum or wood-framed) shall not be allowed on the primary entrance. They may be allowed on secondary entrances. Where allowed, storm doors shall be painted to match the color of the primary door.

11. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.

12. Buzzers, alarms and intercom panels shall be flush mounted inside the recess of the entrance and not on the face of the building.

13. Entrance elements shall be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/entrance.

9.2 E Ironwork

1. Original or later contributing ironwork materials, elements, features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing using recognized preservation methods.

2. Deteriorated or missing ironwork materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.

3. When replacement is necessary, it should be based on physical or documentary evidence.

4. If using the same material is not technically feasible, then compatible substitute materials may be considered.

5. Original or later contributing ironwork materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.

6. New balconies shall not be allowed.

7. Fixed diagonal fire stairways may be allowed for the purposes of life safety only where no other option exists.

8. The installation of security grilles may be allowed below the nave level.

9. Window grilles shall be mounted within the window reveal and secured into the mortar joints rather than into the masonry or onto the face of the building.

10. Window grilles shall have pierced horizontal rails or butt-welded joints.

11. Overlapping welded joints shall not be allowed.

12. Window grilles shall not project beyond the face of the building.

13. Ironwork elements shall be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/entrance.

9.2 F Roofs

Refer to Section 9.2 B regarding treatment of materials and features, Section 9.2 G regarding roof projections and appurtenances, and Section 9.2 H regarding additions for additional Standards and Criteria that may apply.

1. The roof shape shall be preserved.

2. Original or later contributing roofing materials, elements, features (decorative and functional), details and ornamentation shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.

3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.

4. When replacement is necessary, it shall be based on physical or documentary evidence.

5. If using the same material is not technically feasible, then compatible substitute materials may be considered.

6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.

7. All replacement flashing, gutters, and downspouts shall be copper or match the original material and finish.

8. External gutters and downspouts shall not be allowed unless they are based on physical or documentary evidence.

9.2 G Roof Projections and Appurtenances
(includes Penthouses, Roof Decks, Mechanical or Electrical Equipment, Satellite Dishes, Antennas and other Communication Devices)

1. With the exception of stealth antenna installation for telecommunication purposes, which may be considered, roof projections shall not be allowed.

2. Where stealth antenna are approved, the following guidelines shall apply:

    a. Only antennas should be allowed on roofs. Equipment cabinets, and screen walls should not be allowed.
    b. Antennas should be flat-mounted on secondary elevations or mounted on existing roof projections or parapets where possible, or be concealed in stealth installations.
    c. Equipment should be located on flat roofs (as opposed to platforms popping up from gable roofs), as far away from building edges as possible.
    d. Exterior cabling shall not be allowed.
    e. All new equipment should be painted to match adjacent existing conditions.
    f. All new equipment should be as minimal as possible in terms of numbers of devices, dimensions of devices, and, in terms of projecting above existing roofs, as low as possible

9.2 H Additions

1. Additions shall not be allowed.

9.2 I Exterior Lighting

Refer to Section 9.5 regarding landscape and building site for additional Standards and Criteria that may apply.

1. There are two aspects of lighting related to the exterior of the building:

    a. Lighting fixtures as appurtenances to the building or elements of architectural ornamentation (including color, shape, size, and material).
    b. Quality of illumination on building exterior.

2. Wherever integral to the building, original or later contributing lighting fixtures shall be retained and, if necessary, repaired by patching, piecing-in or reinforcing the lighting fixture using recognized preservation methods.

3. Deteriorated or missing lighting fixture materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.

4. When replacement is necessary, it should be based on physical or documentary evidence.

5. If using the same material is not technically feasible, then compatible substitute materials may be considered.

6. Original or later contributing lighting fixture materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.

7. Supplementary illumination may be allowed where appropriate to the current use of the building.

8. Entry lighting shall be located in traditional locations (e.g., suspended from the vestibule ceiling, or attached to the side panels of the entrance).

9. Light fixtures shall not be affixed to the face of the building.

10. Light fixtures shall be of a design and scale that is appropriate to the style and period of the building and should not imitate styles earlier than the building. Contemporary light fixtures may be considered.

11. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:

    a. Accurate representation of the original period, based on physical or documentary evidence.
    b. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.
    c. New lighting fixtures which are differentiated from the original or later contributing fixture in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
    d. The new exterior lighting location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.

12. No exposed conduit shall be allowed.

13. Architectural night lighting is recommended for Landmarked buildings.

9.2 J Signs, Marquees and Awnings

1. Supplementary signs, marquees, and awnings may be allowed where appropriate to the current use of the building.

2. Replacement of existing signs shall be subject to review.

9.2 K Accessibility

Refer to Sections 9.2 A regarding exterior walls, 9.2 B regarding treatment of materials, Section 9.2 D regarding entrances and doors, 9.2 E regarding ironwork, 9.2 F regarding roofs, 9.2 G regarding roof projections and appurtenances, and 9.2 H regarding additions for additional Standards and Criteria that may apply.

1. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:

   a. Review the historical significance of the property and identify character-defining features;
   b. Assess the property's existing and required level of accessibility;
   c. Evaluate accessibility options within a preservation context.

2. Because of the complex nature of accessibility, the Commission will review proposals on a case by case basis. The Commission recommends consulting with the following document which is available from the Commission office:

   U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division; **Preservation Brief 32 "Making Historic Properties Accessible"** by Thomas C. Jester and Sharon C. Park, AIA.

9.3 The Mission Church Complex

Refer to Section 5.2 regarding the current development proposal, 9.2 B regarding treatment of materials, 9.2 E regarding ironwork, 9.2 K regarding accessibility, and Section 9.5 regarding landscape/building site for additional Standards and Criteria that may apply.

1. Existing views of the basilica shall be preserved unless otherwise approved by the Commission. Changes to views of the basilica shall be considered by the Commission only as part of proposed alterations to the complex. Computer modeling will be helpful to the Commission in evaluating proposed changes to views.

2. Retaining existing relationships among buildings and open spaces is preferred, including massing, scale, and siting. In the event of demolition or new construction,

spaces between buildings and setbacks from the street shall be representative of existing relationships.

3. The relationship of the individual buildings to the street shall be retained, including street edges, setbacks, rhythm of entrances, and fenestration patterns.

4. Original and later contributing fences and retaining walls shall be preserved.

9.4 The Secondary Buildings

1. All of the buildings that comprise the Mission Church Complex are preferably preserved.

2. The guidelines delineated in section 9.2 shall apply to all secondary buildings not demolished with the following modifications and additions:

   a. Exposed conduits on secondary elevations may be allowed. (See 9.2 A no. 4)
   b. If use of the same materials is not technically or economically feasible when replacement of masonry materials, features, details, surfaces, and ornamentation is necessary, then compatible substitute materials may be considered. (See 9.2 B no. 5)
   c. Replacement windows should be wood with muntin patterns to match the original. Aluminum, metal clad, or vinyl clad replacement windows may be allowed. Replacement trim in alternative materials may be considered. (See 9.2 C no. 8)
   d. Simulated muntins, including snap-in, surface-applied, or between-glass grids may be allowed. Muntin patterns shall match the original. (See 9.2 C no. 9)
   e. Insulating glass in multi-light windows may be allowed. (See 9.2 C no. 12)
   f. Exterior storm windows may be allowed. (See 9.2 C no. 18)
   g. Window frames, sashes, and blinds should be of a color based on paint seriation studies. If an adequate record does not exist, repainting should be done with colors that are appropriate to the style and period of the building. (See 9.2 C no. 18)
   h. If use of the same material is not technically or economically feasible when replacement of entrance elements, materials, features, and details is necessary, then compatible substitute materials may be considered. (See 9.2 D no. 7)
   i. Buzzers, alarms, and intercom panels shall be designed so as to minimize their appearance. (See 9.2 D no. 14)
   j. Entrance elements on secondary buildings should be of a color based on paint seriation studies. If an adequate record does not exist, repainting should be done with colors that are appropriate to the style and period of the buildings/entrances. (See 9.2 D no. 15)
   k. If use of the same material is not technically or economically feasible when replacement of ironwork materials, elements, features, details and ornamentation is necessary, then compatible substitute materials may be considered. (See 9.2 E no. 5)

l. New balconies may be considered on secondary elevations if they are required for safety and an alternative egress route is clearly not possible. (See 9.2 E no. 6)
m. The installation of security grilles may be considered. (See 9.2 E no. 8)
n. Ironwork elements should be of a color based on paint seriation studies. If an adequate record does not exist, repainting should be done with colors that are appropriate to the style and period of the buildings/entrances. (See 9.2 E no. 15)
o. When replacement of roofs is necessary, it should be based on physical or documentary evidence. (See 9.2 F no.4)
p. If use of the same material is not technically or economically feasible when replacement of roofing materials, elements, features, details, and ornamentation is necessary, then compatible substitute materials may be considered. (See 9.2 F no. 5)
q. All replacement flashing, gutters, and downspouts should be copper or match the original material and finish. (See 9.2 F no. 7)
r. External gutters and downspouts should not be used unless it is based on physical or documentary evidence. (See 9.2 F no. 8)
s. The basic criteria which shall govern whether a roof projection can be added include: (See 9.2 G no.1)

    1. The preservation of the integrity of the original or later integral roof shape.
    2. Height of the existing building.
    3. Prominence of the existing roof form.
    4. Visibility of the proposed roof projection.

t. Minimizing or eliminating the visual impact of roof projections is the general objective and the following guidelines shall be followed:

    1. Location may be allowed where the roof projection is minimally visible from the street.
    2. Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.
    3. Openings in a penthouse shall relate to the building in proportion, type and size of opening, wherever visually apparent.

u. New skylights and dormers may be allowed where minimally visible from the street. (See 9.2 G no.1)
v. Exterior cabling to accommodate the installation of telecommunications antennas may be allowed on secondary elevations. (See 9.2 G no. 2d)
w. An exterior addition shall be considered only after it has been determined that the existing building cannot meet the new space requirements, as additions can significantly alter the historic appearance of the building. (See 9.2 H no.1)

    1. New additions shall be designed so that the character defining features of the building are not radically changed, obscured, damaged or destroyed.

2. New additions shall be designed so that they are differentiated from the existing building; they should not necessarily be imitative of an earlier style or period.
3. New additions shall be located at the rear or on an inconspicuous elevation.
4. New additions shall be of a size, scale and of materials that are in harmony with the historic building.
5. Additional stories on remaining buildings, if allowed, shall be set back from the wall plane and shall be as inconspicuous and minimally visible from a public way as possible.

x. Replacement of deteriorated or missing lighting fixture materials, elements, features, details, and ornamentation with fixtures in keeping with the building may be considered. (See 9.2 I no. 3)
y. If use of the same material is not technically or economically feasible when replacement of lighting fixture materials, elements, features, details, and ornamentation is necessary, then compatible substitute materials may be considered. (See 9.2 I no. 5)
z. Signs, marquees and awnings integral to a building's ornamentation or architectural detailing shall be retained.
aa. New signs, marquees and awnings shall not detract from the essential form of a building, nor obscure its architectural features.

1. New signs, marquees, and awnings shall be of a size and material compatible with a building and its current use.
2. Signs, marquees and awnings applied to a building shall be applied in such a way that they could be removed without damaging the building.
3. All signs added to a building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
4. All signs added to a building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
5. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall either be contemporary or relate to the period of the building or its later integral features.
6. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building. Internally illuminated signs shall not be allowed.

3. With the priorities of preserving the basilica and the integrity of the Mission Church complex as a whole, demolition of whole or portions of secondary buildings may be considered by the Commission for the purpose of new construction. In evaluating proposed demolition, the Commission shall request information to determine, in its opinion (consistent with the provisions of Section 5.2), that alternatives to demolition have been adequately studied and that there is no feasible alternative to demolition.

4. In those instances where demolition of whole or portions of secondary buildings is allowed, salvage and reuse on site of building materials, architectural ornament, and original sash shall be encouraged. If onsite reuse is not appropriate, salvaged materials shall be made available for reuse by others.

9.5 Landscape/Building Site

Refer to Section 9.2 B regarding treatment of materials, 9.2 E regarding ironwork, 9.2 I regarding exterior lighting, and 9.4 (2u-v) regarding signs, marquees, and awnings for additional Standards and Criteria that may apply.

1. The general intent is to preserve the original or later contributing landscape features that enhance the landmark property.

2. All original or later contributing site features not exempt from review (decorative and functional), materials, elements, details and ornamentation shall be retained, including stone and masonry pavement (brick, bluestone, and granite in particular), fences, and perimeter walls. Modifications may be allowed where appropriate to the current use of the building.

3. Original or later contributing site features shall be repaired, if necessary, using recognized preservation methods.

4. Deteriorated or missing site features (decorative and functional), materials, elements, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.

5. When replacement is necessary, it should be based on physical or documentary evidence.

6. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

7. New additions/alterations to the site including fences, parking lots, loading docks, ramps, etc. shall be as unobtrusive as possible and preserve any original or later contributing site features as well as the historic character of the site.

8. Removal of non-historic site features from the existing site is encouraged.

9. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the buildings or the site. Additional landforms will only be considered if they will not obscure the historic character of the complex.

10. Original layout and materials of the walks, steps, and paved areas shall be maintained. Consideration will be given to alterations if it can be shown that better site circulation

is necessary and that the alterations will improve this without altering the integrity of the landmark.

11. Existing healthy plant materials that contribute to the historic character of the site should be maintained as long as possible. New plant materials should be added on a schedule that will assure continuity in the original landscape design and its later contributing features. If no documentation of an original landscape design exists, new plantings shall be sympathetic to the character of the site.

12. Maintenance of, removal of, and additions to plant materials shall consider maintaining existing vistas of the basilica.

9.6 Demolition

1. Demolition shall only be considered for the purpose of new construction. In evaluating proposed demolition, the Commission shall request information to determine, in its opinion (consistent with the provisions of Section 5.2), that alternatives to demolition have been adequately studied and that there is no feasible alternative to demolition.

2. Demolition shall only be allowed once a financial commitment to the project, or a demonstrated financial capacity, has been presented to the satisfaction of the City of Boston, and once major permits, including a building or foundation permit, have been secured.

3. The owners of record shall be responsible for securing all of the buildings of the Mission Church Complex. If the owners fail to secure the buildings, the further deterioration or loss of the buildings due to water damage, vandalism, fire, or other causes shall be considered demolition by neglect.

9.7 New Construction

Refer to Sections 5.2 regarding the current development proposal, 9.3 regarding the Mission Church Complex for additional Standards and Criteria that may apply.

1. New construction within the designated parcel (Ward 10 Parcel 12 at the time of designation) shall be consistent with the character of the Mission Church complex (see section 9.3) and shall be subject to review.

2. For new construction, setbacks in building height at the approximate height of existing cornice lines shall be required.

3. Materials for new construction shall be compatible with existing historic buildings.

9.8 Archaeology

1. Disturbance of the terrain around the buildings or site shall be kept to a minimum so as not to disturb any unknown archeological materials.

2. The building sites should be surveyed for potential archeological sites prior to the beginning of any construction project.

3. Known archeological sites shall be protected during any construction project.

4. All planning, any necessary site investigation, or data recovery shall be conducted by a professional archeologist.

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